School of Creative Arts
Drama
Undergraduate Handbook
2020-21
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General course information

Important information on COVID-19 restrictions and modes of teaching and learning

In order to offer taught programmes in line with government health and safety advice, teaching and learning in Semester 1 for your programme will follow a blended model that combines online and in-person elements to be attended on campus. This blended model will include offering online lectures for larger class groupings, as well as in-person classes for smaller groups: the differing modes of teaching and learning for particular modules are determined by your home School. Information on the modes of teaching and learning in Semester 2 will be available closer to the time.

Trinity will be as flexible as possible in facilitating late arrivals due to travel restrictions, visa delays, and other challenges arising from the COVID-19 pandemic. If you expect to arrive later than 28th September, please alert your course coordinator as early as possible.

For those students not currently in Ireland, according to current Government health and safety guidelines, please note that these students are expected to allow for a 14-day period of restricted movement after arrival and prior to commencement of their studies, and therefore should factor this into their travel plans.

For those students currently on the island of Ireland, we remind you of the Irish Government’s advice that all non-essential overseas travel should be avoided. If you do travel overseas, you are expected to restrict your movements for 14 days immediately from your return, during which time you will not be permitted to come to any Trinity campus.

Therefore, as you are required to be available to attend College from the beginning of the new teaching year on 28 September, please ensure you do not return from travel overseas any later than 13 September.
Introduction

Welcome to Drama at Trinity College Dublin, the University of Dublin!

Students can study Drama in a number of ways over the course of their Trinity undergraduate degree via single honors, joint honors or new minor subject pathways. Drama students can sample a wide range of theatre theory and practice, allowing students to become fully immersed in the intellectual currents that flow in and around them. From the beginning, questions of history, theory and context combine with issues of close analysis and interpretation to provide a course that is both rigorous and rewarding. From the outset, students will be introduced to the basics of practice and practice-as-research.

This handbook is designed to help you navigate your undergraduate course and to describe the facilities and functions of the Department of Drama in the School of Creative Arts. It is intended to complement information found in the University Calendar.

Contact details

Address: Department of Drama, Samuel Beckett Centre, Trinity College, the University of Dublin
          Dublin 2
          Republic of Ireland
Telephone: 01 896 2266/1239
Web:        https://www.tcd.ie/creative-arts/drama
Email:      rgreene@tcd.ie
            amullign@tcd.ie
            beckett-theatre@tcd.ie
Full-time members of staff are available to discuss matters related to their modules and your academic progress by appointment.

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
<th>Email address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Associate Professor Ruth Barton</td>
<td>Head of School, School of Creative Arts</td>
<td><a href="mailto:ruth.barton@tcd.ie">ruth.barton@tcd.ie</a></td>
</tr>
<tr>
<td>Dr Jennifer O’Meara</td>
<td>Director of Teaching &amp; Learning (Undergraduate)</td>
<td><a href="mailto:jennifer.omeara@tcd.ie">jennifer.omeara@tcd.ie</a></td>
</tr>
<tr>
<td>Mrs Jo Mc Namara</td>
<td>School Manager, School of Creative Arts</td>
<td><a href="mailto:creativearts@tcd.ie">creativearts@tcd.ie</a></td>
</tr>
<tr>
<td>Associate Professor Melissa Sihra</td>
<td>Head of Discipline (Drama)</td>
<td><a href="mailto:msihra@tcd.ie">msihra@tcd.ie</a></td>
</tr>
<tr>
<td>Professor Brian Singleton</td>
<td>Samuel Beckett Chair of Drama &amp; Theatre</td>
<td><a href="mailto:bsnglton@tcd.ie">bsnglton@tcd.ie</a></td>
</tr>
<tr>
<td>Associate Professor Nicholas Johnson</td>
<td>Associate Professor in Drama</td>
<td><a href="mailto:johnson@tcd.ie">johnson@tcd.ie</a></td>
</tr>
<tr>
<td>Dr Sarah Jane Scaife</td>
<td>Assistant Professor in Drama</td>
<td><a href="mailto:scaifes@tcd.ie">scaifes@tcd.ie</a></td>
</tr>
<tr>
<td>Dr Miranda Fay Thomas</td>
<td>Assistant Professor in Drama</td>
<td><a href="mailto:thomasmf@tcd.ie">thomasmf@tcd.ie</a></td>
</tr>
<tr>
<td>Mr Michael Canney</td>
<td>Technical Manager, Samuel Beckett Theatre</td>
<td><a href="mailto:canneym@tcd.ie">canneym@tcd.ie</a></td>
</tr>
<tr>
<td>Mr Gabriel Peelo</td>
<td>Technical Officer, Samuel Beckett Theatre</td>
<td><a href="mailto:gpeelo@tcd.ie">gpeelo@tcd.ie</a></td>
</tr>
<tr>
<td>Mr Aaron Sullivan</td>
<td>Technical Officer, Samuel Beckett Theatre</td>
<td><a href="mailto:aasulliv@tcd.ie">aasulliv@tcd.ie</a></td>
</tr>
<tr>
<td>Ms Sinéad Cuthbert</td>
<td>Costume Co-ordinator</td>
<td><a href="mailto:cuthbes@tcd.ie">cuthbes@tcd.ie</a></td>
</tr>
<tr>
<td>Mr Tim Scott</td>
<td>Theatre Manager</td>
<td><a href="mailto:tim.scott@tcd.ie">tim.scott@tcd.ie</a></td>
</tr>
<tr>
<td>Ms Ann Mulligan</td>
<td>Administrative Officer</td>
<td><a href="mailto:amullign@tcd.ie">amullign@tcd.ie</a></td>
</tr>
<tr>
<td>Ms Rhona Greene</td>
<td>Senior Executive Officer</td>
<td><a href="mailto:rgreene@tcd.ie">rgreene@tcd.ie</a></td>
</tr>
</tbody>
</table>

Adjunct Teaching Fellows are appointed with specific teaching duties that may include lecturing, seminars, workshops and the marking of essays and assessments. They are not normally available for formal consultation outside of class hours.
Convenors are designated academic staff members who deal with issues in their assigned cohort and escalate unresolvable issues to the Head of Discipline.

Convenors for 2020/21 academic year:

<table>
<thead>
<tr>
<th>Junior Fresh</th>
<th>Assist. Prof. Sarah Jane Scaife</th>
</tr>
</thead>
<tbody>
<tr>
<td>Senior Fresh</td>
<td>Assoc. Prof. Nicolas Johnson</td>
</tr>
<tr>
<td>Junior Sophisters</td>
<td>Prof. Brian Singleton</td>
</tr>
<tr>
<td>Senior Sophisters</td>
<td>Assoc. Prof. Melissa Sihra</td>
</tr>
<tr>
<td>Visiting &amp; Study Abroad</td>
<td>Assist. Prof. Miranda Fay Thomas</td>
</tr>
</tbody>
</table>

Programme-specific locations

The School of Creative Arts is made up of the disciplines of Film, Drama and Music. The School is part of the Faculty of Arts, Humanities and Social Sciences (FAHSS).

<table>
<thead>
<tr>
<th>Drama</th>
<th>Offices, 2nd floor, Samuel Beckett Centre</th>
</tr>
</thead>
<tbody>
<tr>
<td>Samuel Beckett Theatre</td>
<td>Technical Office beside the backstage workshop</td>
</tr>
<tr>
<td>Dance Studio</td>
<td>Top floor, Samuel Beckett Centre - entrance via Players’ Theatre staircase</td>
</tr>
<tr>
<td>191/192 Rehearsal Studios</td>
<td>Ground floor, 191/192 Pearse Street</td>
</tr>
<tr>
<td></td>
<td>Film</td>
</tr>
<tr>
<td>-------</td>
<td>----------------------------------</td>
</tr>
<tr>
<td></td>
<td>Music</td>
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**References/Sources:**

Interactive College Map

Academic Registry

**Key dates**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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</thead>
<tbody>
<tr>
<td>21.9.20</td>
<td>Freshers’ Week / General Orientation</td>
</tr>
<tr>
<td>28.9.20</td>
<td>Michaelmas Term (Semester 1) teaching begins</td>
</tr>
<tr>
<td>9.11.20</td>
<td>Reading Week</td>
</tr>
<tr>
<td>14.12.20</td>
<td>Michaelmas Term (Semester 1) teaching ends</td>
</tr>
<tr>
<td>1.02.21</td>
<td>Hilary Term (Semester 2) teaching begins</td>
</tr>
<tr>
<td>15.3.21</td>
<td>Reading Week</td>
</tr>
<tr>
<td>23.4.21</td>
<td>Hilary Term (Semester 2) teaching ends</td>
</tr>
<tr>
<td>26.4.21</td>
<td>Trinity Term begins</td>
</tr>
<tr>
<td>4.6.21</td>
<td>Trinity Term ends</td>
</tr>
</tbody>
</table>

Trinity is closed on the following dates 2020-21:

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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</thead>
<tbody>
<tr>
<td>26.10.20</td>
<td>Public Holiday</td>
</tr>
<tr>
<td>21.12.20-4.1.21</td>
<td>Christmas Period</td>
</tr>
<tr>
<td>17.3.21</td>
<td>St Patrick’s Day</td>
</tr>
<tr>
<td>2.4.21</td>
<td>Good Friday</td>
</tr>
<tr>
<td>5.4.21</td>
<td>Easter Monday</td>
</tr>
<tr>
<td>3.5.21</td>
<td>Public Holiday</td>
</tr>
<tr>
<td>7.6.21</td>
<td>Public Holiday</td>
</tr>
</tbody>
</table>

**Reference/Source:**

Academic Year Structure
Timetable

Timetables are available online via your online portal https://my.tcd.ie. Formal communications from College will be sent to you via this portal which will give you access to an ‘in-tray’ of your messages. Fee invoices/payments, student levies, commencement fees and any payments will be processed via this portal. Examination results will be published to this portal also.

Online resources for all modules that students are enrolled in, including full module descriptors and compulsory reading lists, are stored in MyModule http://mymodule.tcd.ie/.

You are required to check your Trinity email address http://myzone.tcd.ie regularly as this is the primary mode of communication between staff and students outside of scheduled meetings.

Staff members deal with very high volumes of email correspondence so please include your name in the subject line and a phrase that makes the purpose of the email clear. If the matter is urgent, make sure to explain the reason for the urgency.

It is reasonable to expect a response from teaching staff between three and five working days after an email has been sent. If you have not received a reply by then a follow-up email or telephone call may be useful. Please note that emails that require careful consideration may take longer to process.

Reference/Source:

My.tcd.ie
MyModule
MyZone
Policy on Trinity Virtual Learning Environment
Scholarships

Foundation scholarships

Each year, before Hilary Term begins, Senior Fresh students may present for the Scholarship Examination. The Scholarship Examination recognises and rewards exceptional academic ability. The Scholarship examination is a searching examination, suitable for the Senior Fresh level, of two papers. To be awarded a Scholarship a candidate must have an average mark of 70% or higher, and in addition the grade profile of the candidate should indicate a majority of first class marks. Please consult the Examinations Office webpage for information regarding applying to sit the Scholarship Examination. Students considering taking the Scholarship Examination may arrange an appointment with a member of staff to discuss the examination process.

Reference/Source:
Calendar, Part II, Foundation and Non-Foundation Scholarships

Prizes, medals and other scholarships

Gold medals and prizes
Gold medals are awarded by the Board to candidates of the first class who have shown exceptional merit at the degree examination in honor or professional courses (see www.tcd.ie/academicregistry/exams).

Various studentships, scholarships, exhibitions, and other prizes are awarded to students on the results of honor and other examinations, provided that sufficient merit is shown. Monetary awards are sent directly to prizewinners unless otherwise stated under the regulations for the particular prize.

A book prize is awarded to each candidate obtaining an annual result of an overall first class honors grade in an honor course. These prizes are not awarded in the Senior Sophister or final year. Book prizes may be collected from the Academic Registry by the award holder in person.
Michel Breton Memorial Prize
This prize was set up by subscription in 1987 to commemorate the late Michel Breton (French Government sponsored lecturer, 1980-86), and especially to record his love of the performing arts. The prize is awarded to the student in the Senior Fresh year of Drama and Theatre Studies (Single or Joint Honours) who, on the basis of the annual examinations, shall be shown to be the best qualified academically in that year.

Financial assistance
In addition to awards made from funds tied to schools or departments, the College assists undergraduate students in good academic standing who are in need by three main forms of financial assistance (benefactions, Student Hardship Fund and ESF Student Assistance Fund). Financial need is determined by reference to parental income and family circumstances.

Reference/Source:
Calendar, Part II, General Regulations

Reference/Source:
Calendar, Part II, Prizes and other awards

Reference/Source:
Calendar, Part II, Financial Assistance
Registration

Students in Year 1 of Drama Single Honors pathway will be invited during the Trinity term to register their interest for taking up a new subject in Year 2. Students will then be invited at a later date to register for other Year 2 modules, including Trinity Electives and Open Modules. Students will be advised of how to do this, and where they will find relevant module information several weeks before they are invited to register. Timetabling may restrict the availability of modules to individual students.

Students in Year 2 in all pathways will be invited during the Trinity term to indicate their preferences for Year 3 of their studies, including Trinity Electives and Open Modules as per their course structure. Students will be advised of how they will do this and where they will find relevant module information several weeks before they are invited to register. Timetabling may restrict the availability of modules to individual students.

Reference/Source:

Trinity Pathways website

Academic Writing

Plagiarism and referencing guide

It is clearly understood that all members of the academic community use and build on the work and ideas of others. It is commonly accepted also, however, that we build on the work and ideas of others in an open and explicit manner, and with due acknowledgement.

Plagiarism is the act of presenting the work or ideas of others as one’s own, without due acknowledgement.
Plagiarism can arise from deliberate actions and also through careless thinking and/or methodology. The offence lies not in the attitude or intention of the perpetrator, but in the action and in its consequences.

It is the responsibility of the author of any work to ensure that he/she does not commit plagiarism.

Plagiarism is considered to be academically fraudulent, and an offence against academic integrity that is subject to the disciplinary procedures of the University.

The following actions are required of all students in the School of Creative Arts:


2. Familiarise yourself with the declaration that you will be asked to sign when submitting course work at [http://tcd-ie.libguides.com/plagiarism/declaration](http://tcd-ie.libguides.com/plagiarism/declaration).

All essays/assignments require a clear and coherent referencing system. It is essential that you provide evidence of the sources of any information you use in your essay/assignment that comes from elsewhere.

Two of the most common ways of doing this are by using footnotes or endnotes. Footnotes appear at the bottom of the page, and endnotes appear at the end of the document. Microsoft Word will automatically insert Footnotes and Endnotes for you using the “add reference” function.

Whichever system you choose to adopt you must ensure that your notes are as complete and consistent as possible. Pay particular attention to page numbers; the reader should be able to trace precisely the location of all quotations that you make in the essay, if required.
The official style guide for Drama is the Chicago Manual of Style, which you will find online at: http://www.chicagomanualofstyle.org/tools_citationguide.html (Notes and Bibliography option).

References/Sources:
Calendar, Part II, General Regulations and Information, Section II, Items 95-102
Plagiarism Policy
Library Guides - Avoiding Plagiarism
Plagiarism Declaration
Chicago Manual of Style

Research ethics
The School of Creative Arts reviews research projects by staff and students to align with good practice in research ethics, following guidance detailed on https://www.tcd.ie/research/dean/research-ethics/. Ethics submissions for research in creative arts are rare but assessed by School/Faculty Research Ethics Committees. Ethic submissions are not usually necessary for undergraduate dissertations but if you believe any planned submission requires ethical approval, please discuss same with appropriate staff.

References/Sources:
Research Ethics
Policy on Good Research Practice
Ethics Policy
Teaching and Learning

Programme architecture

Available pathways are subject to change and may be dependent on results subject to capacity.

New/repeating JF/SF students registered in academic year 2020/21 are subject to the new Trinity Education Pathways under a Common Architecture system. Continuing JS/SS students continue to pass through Trinity under the standard SH/TSM architecture.

Information about the new academic structures, affecting students entering from 2019 onwards, may be found at https://www.tcd.ie/courses/undergraduate/your-trinity-pathways/.

In the first two years of your degree, you will take compulsory modules only. In your sophister years, you will take a mixture of compulsory and optional modules.
In your Junior Sophister year, if you are a continuing TSM student, you will be able to choose which subject of your Two Subject Moderatorship you will major in. Your final degree (Single Honours & TSM) is weighted 50-50 between your Junior and Senior Sophister years. The final degree result for students passing through Trinity under the new Common Architecture will be 30:70 JS:SS.

**Programme structure and workload**

Module details including term, lecturer, duration and course materials are provided in full to students online in MyModule [http://mymodule.tcd.ie/](http://mymodule.tcd.ie/). Students are expected to complete additional self-directed learning/research/rehearsals appropriate to the ECTS weighting of the module as outlined below:

- 5 ECTS = 100-125 hours of student input
- 10ECTS = 200-250 hours of student input
- 20 ECTS (Capstone) = 400-500 hours of student input

Module availability is subject to timetabling/resource constraints. The below represents modules that are scheduled for delivery in 2020/21 academic year:

<table>
<thead>
<tr>
<th>Module Code</th>
<th>Module Title</th>
<th>ECTS Weighting</th>
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<tbody>
<tr>
<td>DRU11001</td>
<td>Theatre History 1 HT</td>
<td>5</td>
</tr>
<tr>
<td>DRU11002</td>
<td>Performance Analysis 1 MT</td>
<td>5</td>
</tr>
<tr>
<td>DRU11003</td>
<td>Study Skills 1</td>
<td>5</td>
</tr>
<tr>
<td>DRU11005</td>
<td>Contemporary Performance Research</td>
<td>5</td>
</tr>
<tr>
<td>DRU11006</td>
<td>Theatre Laboratory 1</td>
<td>10</td>
</tr>
<tr>
<td>DRU11007</td>
<td>Performance &amp; Technology</td>
<td>10</td>
</tr>
<tr>
<td>DRU11009</td>
<td>Embodied Practices 1MT</td>
<td>5</td>
</tr>
<tr>
<td>DRU11010</td>
<td>Embodied Practices 1 HT</td>
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<table>
<thead>
<tr>
<th>Final degree weighting</th>
<th>New/repeating JF students taking Common Architecture</th>
<th>Continuing TSM/SH JS/SS students</th>
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<tr>
<td>JS result : SS result</td>
<td>30:70</td>
<td>50:50</td>
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<tr>
<td>Year 2 Senior Freshman</td>
<td>Module Code</td>
<td>Module Title</td>
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<tr>
<td>DRU22001</td>
<td>Theatre History 2 HT</td>
<td>5</td>
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<tr>
<td>DRU22002</td>
<td>Theatre Laboratory 2</td>
<td>10</td>
</tr>
<tr>
<td>DRU22004</td>
<td>Contemporary Performance Research 2</td>
<td>5</td>
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<tr>
<td>DRU22005</td>
<td>Crew Rotation</td>
<td>10</td>
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<td>DRU22007</td>
<td>Theatre History 2 MT</td>
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<td>DRU22016</td>
<td>Socially Engaged Practice HT</td>
<td>5</td>
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<td>DRU22017</td>
<td>Embodied Practices 2 MT</td>
<td>5</td>
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<td>DRU22018</td>
<td>Embodied Practices 2 HT</td>
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<tr>
<th>Years 3 &amp; 4 Junior &amp; Senior Sophister</th>
<th>Module Code</th>
<th>Module Title</th>
<th>ECTS Weighting</th>
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<tbody>
<tr>
<td>Compulsory Modules</td>
<td>DRU44006</td>
<td>Capstone</td>
<td>20</td>
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<tr>
<td></td>
<td>DRU33016</td>
<td>Contemporary Performance Research (JS TSM)</td>
<td>5</td>
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<tr>
<td></td>
<td>DRU33002</td>
<td>Contemporary Irish Theatre in Context 1 (JS SH Only)</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>DRU44002</td>
<td>Contemporary Irish Theatre in Context 2 (All SS)</td>
<td>5</td>
</tr>
<tr>
<td>Practice Tracks: Principles</td>
<td>DRU33010</td>
<td>Principles of Playwriting</td>
<td>5</td>
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<tr>
<td></td>
<td>DRU34006</td>
<td>Producing &amp; Marketing</td>
<td>5</td>
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<td></td>
<td>DRU34008</td>
<td>Principles of Theatre Making MT</td>
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<td>DRU34010</td>
<td>Principles of Acting</td>
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<td>DRU34016</td>
<td>Principles of Lighting</td>
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<td>DRU34017</td>
<td>Principles of Stage Design</td>
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<td>DRU34018</td>
<td>Principles of Costume Design</td>
<td>5</td>
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<tr>
<td>Practice Tracks: Applied</td>
<td>DRU33001</td>
<td>Applied Directing</td>
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<td>DRU33012</td>
<td>Applied Playwrighting</td>
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<td>DRU33013</td>
<td>Applied Acting</td>
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<td>DRU33017</td>
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<td>DRU34011</td>
<td>Applied Lighting Design</td>
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<td>Applied Stage Design</td>
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<td>DRU34013</td>
<td>Applied Costume Design</td>
<td>10</td>
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<td></td>
<td>DRU44014</td>
<td>Further Producing</td>
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<td>Practice Tracks: Advanced</td>
<td>DRU44001</td>
<td>Advanced Acting</td>
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<td></td>
<td>DRU44004</td>
<td>Advanced Playwriting</td>
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</tr>
<tr>
<td>DRU44012</td>
<td>Advanced Theatre Making</td>
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</tr>
<tr>
<td>DRU44013</td>
<td>Creative Producing</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>DRU33008</td>
<td>Third Year Placement</td>
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<td>DRU33007</td>
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<td>DRU44008</td>
<td>Fourth Year Placement</td>
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<td>DRU44007</td>
<td>Fourth Year Placement</td>
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<td>DRU34001</td>
<td>Women in Theatre</td>
<td>5</td>
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<tr>
<td>DRU34002</td>
<td>Socially Engaged Drama Practice</td>
<td>5</td>
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<tr>
<td>DRU34003</td>
<td>Embodied Shakespeare</td>
<td>5</td>
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<tr>
<td>DRU34019</td>
<td>American Drama</td>
<td>5</td>
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<tr>
<td>DRU34020</td>
<td>Witches, Bitches, Whores, and Shrews</td>
<td>5</td>
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</tr>
</tbody>
</table>

Reference/Source:

MyModule

Policy on Trinity Virtual Learning Environment

Study abroad/ERASMUS

Study abroad/visiting student co-ordinator 2020/2021 = Assist. Prof. Miranda Fay Thomas thomasmf@tcd.ie

The School of Creative Arts participates in a number of exchange schemes with other universities. It is possible for some students to take their JS year abroad. This possibility is dependent upon the course requirements for each of your subjects being fulfilled. Students should also be aware of the possibility that certain subject combinations can complicate the exchange procedure.

Students should contact your Year Convenor (JF/SF) for further information and advice. It is advisable to do this well in advance, as early in the SF year as possible.

Outgoing exchange students must have their academic programmes abroad approved Assist. Prof. Thomas and should stay in contact with Assist. Prof. Thomas during their time abroad to ensure their academic programme satisfies Trinity requirements, particularly in relation to the number of credits (ECTS) earned.
Prerequisites include:

- Students must achieve an overall grade of 2.1 or higher in their JF year;
- Student exchanges are approved provisionally during Hilary Semester, but will not be finalised until marks have been published
  - Students given preliminary permission to study abroad who do not earn an overall course mark of at least 2.1 in SF year will not usually be allowed to take up their places in the planned exchanges.
- Where there are more applicants than places for a given exchange institution, priority will be given to students on the basis of highest Junior Fresh marks.
- Students who receive a Non-Satisfactory or fail to submit any piece of course work during their Fresher years may forfeit their eligibility to study abroad.

After studying abroad, students are responsible for ensuring their marks arrive in the Department of Drama office (c/o Ann Mulligan) as soon as possible.

Reference/Source:

Study Abroad website
Module descriptors & compulsory reading lists

The School reserves the right to amend the list of available modules and, in particular to withdraw and add modules. Timetabling may restrict the availability of modules to individual students. Full module descriptors and reading lists are available on MyModule [http://mymodule.tcd.ie/](http://mymodule.tcd.ie/).

All students are encouraged to take VP10022-A-YEAR12-202021 Learning to Learn Online in Trinity to help get the most out of online learning and assessment in 2020/21 academic year as parts of some modules may be delivered online.

Reference/Source:
MyModule

Learning outcomes

On successful completion of the Drama programme, students should be able to:

- Synthesise their comprehensive knowledge of drama studies within a wider economic, industrial, aesthetic and socio-cultural context;
- Analyse current issues within drama studies within the broader context of contemporary intellectual currents;
- Interpret dramatic texts and related texts informed by up-to-date debates surrounding media and representation;
- Critically apply and appraise the principles of theatre production in a practical and creative context;
- Pursue independent research and evaluate the relevance of that research to the current state of the art and discipline;
- Progress to further study and engage in research of an increasingly autonomous kind;
- Speak and write effectively in the discourse of the discipline.
Graduate attributes

<table>
<thead>
<tr>
<th>Learning outcome</th>
<th>Graduate attribute</th>
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</table>
| Synthesise their comprehensive knowledge of drama studies within a wider economic, industrial, aesthetic and socio-cultural context; | ➢ to think independently  
➢ to act responsibly |
| Analyse current issues within drama studies within the broader context of contemporary intellectual currents; | ➢ to think independently  
➢ to act responsibly  
➢ to communicate effectively |
| Interpret dramatic texts and related texts informed by up-to-date debates surrounding media and representation; | ➢ to think independently  
➢ to develop continuously  
➢ to communicate effectively |
| Critically apply and appraise the principles of theatre production in a practical and creative context; | ➢ to think independently |
| Pursue independent research and evaluate the relevance of that research to the current state of the art and discipline; | ➢ to think independently  
➢ to develop continuously |
| Progress to further study and engage in research of an increasingly autonomous kind; | ➢ to think independently  
➢ to communicate effectively |
| Speak and write effectively in the discourse of the discipline.                  | ➢ to think independently  
➢ to develop continuously  
➢ to communicate effectively |

Capstone project

The capstone project — though defined differently by different subjects — is the common element across all degree exit routes and is weighted at 20 ECTS. It requires a significant level of independent research by the student. It should be an integrative exercise that allows students to showcase skills and knowledge which they have developed across a range of subject areas and across their four years of study. It should result in the production of a significant piece of original work by the student. It should provide them with the opportunity to demonstrate their attainment of the four graduate attributes: to think independently, to communicate effectively, to develop continuously and to act responsibly.
The capstone will be expected to show scholarly output commensurate with time that would otherwise have been spent on the equivalent of two x 10 credit modules or four x 5 credit modules (400 - 500 hrs). The topic area is proposed before the summer preceding the SS year, and supervision will be allocated such that the student is supported across the range of assessments making up the independent research project.

Due to the collaborative nature of theatre, students may sometimes be marked on a group basis for practical work. It is conceivable that two students may submit individual work on a practical project for assessment in two different modules. Any student seeking individual assessment credit for a collaborative project must fully disclose to the lecturer to what precise extent the work can be considered the student’s own – issues of ethics (up to and including plagiarism) can come into play if clear parameters of intellectual and creative engagement are not established. Students should refer to School and College Policies and Procedures with regards to Research guidelines and ethical practices.

**Reference/Source:**

[Capstone website](#)

### Coursework requirements

Modules may be assessed by any combination of essay, assignment, coursework and class participation. Practice-based modules may be assessed differently. It is your responsibility to ensure that you are aware of the assessment requirements for all modules. Assessment information will be distributed by module coordinators and will be available through MyModule [http://mymodule.tcd.ie/](http://mymodule.tcd.ie/).
Practical assessments
The assessment of practical work through process and performance plays a central part in Drama curriculum. All major practical projects are second-marked. The External Examiner will, if possible, make one site visit during the year to take in a range of practical work, but may also and otherwise review video records of selected practical assessments as well as design and reflective practice materials.

Students should be aware that, because of second-marking policies and the resources involved in certain practical assessments, there are no supplemental mechanisms in place for practical assessments, and so there may be no recourse to rescheduling, even for valid reasons (e.g. medical). In rare cases where this arises, a different mode of reassessment may be extended on a case-by-case basis.

Due to the range of assessment which necessarily takes place at the end of the semester, classroom teaching for some Sophister modules may give way to project preparation/rehearsal as the semester progresses at the lecturer’s discretion.

Most practical assessments in Sophister modules will take place during the last 4 weeks of each semester, but they may extend into revision and assessment weeks as well. Students of all years should be careful not to overextend themselves by taking on too many projects which could undermine their abilities to complete end-of-year course work on time and to the best of their abilities.

Reflective practice exercises can take the form of essays, reports, short ‘response papers’, portfolios and more. Instructions for reflective writing and criteria for marking will vary to some extent from module to module. Clarification on how to complete reflective practice exercises can be sought from individual module lecturers.
Reflective practice exercises are assessed on the basis of:

- Quality of thought applied to the acquisition of a personal technique;
- Evidence of ongoing application to the process of reflection and analysis;
- Insight into the personal creative process;
- Attempt to draw connections between class concepts and experience outside the studio, as practitioner, spectator or member of society;
- Range and depth of research conducted (if relevant);
- Adoption of a constructive analytical stance that does not get stuck in superficial notions of ‘failure’ and ‘success’, but seeks to pose and respond to more productive questions about process and theatre-making;
- Focus on the open-minded growth and acquisition of a personal technique, and not the ongoing exercise of opinion.

Presenting coursework
There are formal requirements for the presentation and submission of assignments throughout your degree.

All essays/assignments must be word-processed. Essays/assignments must be double-spaced and the pages must be numbered on the bottom right-hand side. You should use Calibri, font size 12, cite word count and have adequate margins at either side of the page. You must proofread your work carefully before submission.

Penalties will be applied to essays/assignments that do not adhere to specified word count or other specified requirements.

Word Count
All coursework must adhere to the word count requirements. Coursework that is more than 10% above or below the required word count may be penalised. Examiners are not required to read beyond 10% over the word limit. In addition, while footnotes are not normally included in the word count, excessive use of footnotes may be penalised.
Retention of Personal Copies
Students are advised that they are required to keep copies of all work submitted. Drama will exercise extreme care in receipting assessment materials in those cases where a copy is required to be submitted to the office, but if work goes astray it will be the student's responsibility to provide a copy to replace it.

Deadlines and Penalties
All assignments, presentations and capstone projects have deadlines for submission or set dates for performance. Coursework (including capstone projects) submitted after an assigned deadline without an approved extension will not be accepted. Non-submissions will be recorded as zero. This policy will be rigorously applied.

Reference/Source:
MyModule
Student Learning Development
Attendance requirements

Attendance at lectures, seminars and practice-based classes is compulsory. Punctuality is demanded of everyone, so that classes begin and end on time. A student who arrives for a lecture, seminar or workshop over 15 minutes late will be recorded as absent. Three latenesses (defined as arriving after attendance is taken) count as a single absence. Extra-curricular activity is never accepted as an excuse for non-attendance in class or unsubmitted coursework.

After 1 unexcused absence in any term, penalties will be incurred in that module. For each further week’s unexcused absence in the term, 5% will be deducted from the final module mark.

As some modules in Sophister years have a mixture of taught class and supervision in the form of meetings, attending rehearsals, etc., any agreed form of meeting between lecturer and student deemed to be part of the module carries with it the expectation of attendance, and an unexplained absence will be considered as an official, unexcused absence for attendance purposes.

If you feel that you may miss a lecture or seminar, please email your Year Convenor directly. If you are ill and unable to attend, please submit a medical certificate to the Drama Office within 10 days of your illness. If you are ill, but have not attended a doctor, please ask your tutor to do this on your behalf.

All attendance registers are given to Year Convenors who oversee the deduction of marks for unexcused absences which exceed the limit set for the module. Any requests for waiving penalties should be sent to the Year Convenor (NOT the module lecturer) with relevant supporting documentation. Information or clarification about departmental policies may be sought through contact with the Year Convenor. It is often useful to alert your convenor to relevant personal issues in addition to contacting your Tutor.
Convenors for 2020/21 academic year:

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<tbody>
<tr>
<td><strong>Junior Fresh</strong></td>
<td>Assist. Prof. Sarah Jane Scaife</td>
</tr>
<tr>
<td><strong>Senior Fresh</strong></td>
<td>Assoc. Prof. Nicolas Johnson</td>
</tr>
<tr>
<td><strong>Junior Sophisters</strong></td>
<td>Prof. Brian Singleton</td>
</tr>
<tr>
<td><strong>Senior Sophisters</strong></td>
<td>Assoc. Prof. Melissa Sihra</td>
</tr>
<tr>
<td><strong>Visiting &amp; Study Abroad</strong></td>
<td>Assist. Prof. Miranda Fay Thomas</td>
</tr>
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</table>

Absence from examinations

Trinity has specific procedures relating to absence from examinations.

There are formal University assessment sessions following the end of teaching term in semester one (in Michaelmas term) and following the end of teaching term in semester two (in Trinity term). Students are assessed at the end of semester one in all modules that are taught only in semester one and at the end of semester two in all year-long modules and all modules that are taught only in semester two. There is one reassessment session which is held at the beginning of Michaelmas term. Students are assessed in all failed modules from both semesters during the reassessment session.

The University reserves the right to amend assessment methods and the timetable for assessments for any reason and at any stage during the academic year. All teaching and assessments are subject to public health advice and guidance as and when issued.

Reference/Source:

*Calendar, Part II, General Regulations and Information, Section II, Item 35*  
*Assessment: procedures for the non-submission of coursework and absence from examinations*
Marking scale

The following institutional marking scale has been adopted for undergraduate degree and diploma courses:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>I</td>
<td>70-100%</td>
</tr>
<tr>
<td>III</td>
<td>40-49%</td>
</tr>
<tr>
<td>II.1</td>
<td>60-69%</td>
</tr>
<tr>
<td>F1</td>
<td>30-39%</td>
</tr>
<tr>
<td>II.2</td>
<td>50-59%</td>
</tr>
<tr>
<td>F2</td>
<td>0-29%</td>
</tr>
</tbody>
</table>

The following criteria are a useful guide for the examination of undergraduate work:

**First Class Honours (70-100)**
- Excellent knowledge
- Exemplary structure and presentation
- Critical use of secondary material
- Independence of mind/imagination
- Consistent performance

85-100: work of exceptional merit, far in excess of what is expected of an undergraduate.

75-85: work of outstanding merit showing insight, profundity, and creative invention, characterised by involvement with subject matter, breadth of appropriate reference, and both conceptual and stylistic ability.

70-74: work of clearly superior standard that reveals a very high degree of understanding and exposition.

**Second Class Honours (II.1) (60-69)**
- Aware of full implications of the question
- Thorough knowledge of subject/text
- Analytic ability
- Good structure and presentation
- Good use of secondary sources

60-69: very good work characterised by coherence and relevance, soundness of argument, appropriateness of reference, depth of background knowledge and discrimination. Some qualities of First Class work may be in evidence but the difference will be in degree or realisation.
Second Class Honours (II.2) (50-59)
- Aware of implications of question
- Effective structure and presentation
- Solid and reliable/Sound knowledge

50-59: consistently solid work reflecting honest application and satisfactory achievement without completely attaining the creative invention or analytic depth associated with the higher grades. The work may be characterised by an over-reliance on secondary sources at the expense of personal involvement, confining itself to a narrow or predictable line of argument with a tendency to description rather than interpretative engagement.

Third Class Honours (III) (40-49)
- Understanding the question
- Satisfactory engagement with question
- Relevant knowledge
- Adequate presentation and capacity to articulate

40-49: work which demonstrates an adequate background knowledge but no consistent ability to investigate it in depth; an ability to sustain only a basic argument without sufficient analysis to achieve insight or coherence; repetitiveness, excessive reliance on secondary sources, imprecise expression or descriptive generalisation.

Fail (F1) 30-39
- Serious misunderstanding of question
- Minimal knowledge
- Incoherence.

The potential of the candidate to proceed to the next year is an important consideration in this grade. 30-39: a minimal level of attainment just below that of honours level indicating a failure to demonstrate most of the standards set out above.

FAIL (F2) 1-29
Written work in the F2 range will reveal some or all of the weaknesses noted under F1, but to a greater, perhaps extreme, extent.
1-29: insufficient level of attainment.
Non-Submission
0 - non-submission.

Reference/Source:
Calendar, Part II, General Regulations & Information, Section II, Item 30

Progression regulations

Drama courses conform with standard progression regulations as outlined in the University Calendar.

Reference:/Sources:
Calendar, Part II, General Regulations & Information
Calendar, Part II, Part C
National Framework for Qualifications
Trinity Courses

Awards

Students who complete undergraduate study in Drama are awarded a Bachelors in Arts (Hons). Bachelor degrees completed over 4 years in Trinity correspond with a Level 8 qualification in the Irish National Framework of Qualifications (QQI) and is accredited by Quality and Qualifications Ireland.

References/Sources:
National Framework for Qualifications
Trinity Pathways
Trinity Courses
**Transcripts**
If you need a copy of your transcript, please email ann.mulligan@tcd.ie with your student number, full course title, year of graduation and whether you need a paper or electronic copy. Please allow 3 weeks to generate this transcript and note that we are unable to courier transcripts so please allow enough time for the transcript to reach its destination by ordinary post.

Similarly, students who require references from lecturers should allow two to three weeks’ notice when asking staff members to serve as referees. You are urged to supply all information needed to fill in any forms and provide a description of the course/job you are applying to.

**External examiner**
The undergraduate external examiner for academic year 2020/21 is Dr Aoife Monks, Reader in Drama, Theatre and Performance Studies, Queen Mary University of London. All precautions will be taken with personal data in the transfer of documentation to Dr Monks in compliance with GDPR regulations for transmission of data from ROI to UK.

**Reference/Source:**
**Procedure for the transfer of students assessed work to external examiners**

**Student feedback and evaluation**
Teaching and Learning is evaluated annually by students through mandatory undergraduate module evaluations and postgraduate taught programme evaluations, and by participation in the Irish Survey of Student Engagement (ISSE) and the International Student Barometer (ISB). Further information on evaluations of teaching and learning can be requested from Trinity’s Quality Office [https://www.tcd.ie/teaching-learning/quality/quality-assurance/evaluation.php](https://www.tcd.ie/teaching-learning/quality/quality-assurance/evaluation.php).

**References/Sources:**
**Student Evaluation and Feedback**
**Student Partnership Policy**
**Procedure for the conduct of Focus Groups**